



Jimmy NEUTRON Boy Genius

Original
Motion Picture
Soundtrack
Featuring songs and music by
AARON CARTER
MYA
BRITNEY SPEARS
and other artists from Nickelodeon
Cartoon Network

PARAMOUNT PICTURES and NICKELODEON MOVIES PRESENT AN O ENTERTAINMENT AND NICKELODEON PRODUCTION "JIMMY NEUTRON: BOY GENIUS" WITH JOHN DEERE MUSIC BY JEFF CARSON AND FRANKIE PINE COSTUME DESIGNER GINA SHAY
EXECUTIVE PRODUCERS JULIA PISTOR KEITH ALGORN PRODUCED BY JOHN A. DAVIS AND STEVE BLEDKEBY WRITTEN BY JOHN A. DAVIS AND DAVID R. WEISS & J. DAVID STEAM AND STEVE BLEDKEBY DIRECTED BY JOHN A. DAVIS
CASTING BY JIMMY NEUTRON BOY GENIUS
COSTUME DESIGNER GINA SHAY
EXECUTIVE PRODUCERS JULIA PISTOR KEITH ALGORN PRODUCED BY JOHN A. DAVIS AND STEVE BLEDKEBY WRITTEN BY JOHN A. DAVIS AND DAVID R. WEISS & J. DAVID STEAM AND STEVE BLEDKEBY DIRECTED BY JOHN A. DAVIS
www.jimmyneutron.com.au

RELEASE DATE: FROM EASTER 2002 RUNNING TIME: TBA RATING: TBA

“JIMMY NEUTRON: BOY GENIUS”

Production Notes

“Don’t try that at home! – Jimmy Neutron

“Jimmy Neutron: Boy Genius” tells the simple story of a boy and his robot dog...battling evil...rescuing his parents...saving the Earth...and returning home in time for dinner. Always inventing gadgets to make his mundane life in Retroville more interesting, Jimmy may be a boy genius, but he’s also just an ordinary kid with real emotions who often fantasizes about living on his own.

Life in the small town of Retroville isn’t exactly, well, lively. That’s why Jimmy and his friends are anxiously awaiting the opening night of the new Retroland Amusement Park. But when Jimmy’s parents forbid him to go, he sneaks out and meets his friends anyway.

While having the time of his life, Jimmy secretly wishes that his parents would vanish, and lo and behold, they do! Yes, while Jimmy and his pals are riding roller coasters and stuffing themselves with cotton candy, not just Jimmy’s parents, but all the parents in Retroville are abducted by the dreaded “Yokians,” gross, green, gooey, egg-shaped aliens with wickedly warped senses of humor.

Initially absorbed with celebrating the absence of parental control, Jimmy and his friends have a blast. But soon they discover that they have no one to turn to when things go wrong, and they not only *need* their parents, but they actually want them back!

Putting his highly-developed brain to the task, Jimmy goes to this lab and discovers the whereabouts of the missing adults. Then he and his buddies – including his trusty robotic dog Goddard, his best friend Carl Wheezer, and his nemesis Cindy Vortex -- arm themselves with Jimmy’s coolest inventions and soar off to the stars in his homemade spacecrafts. Will they win their battle against the yucky Yokians? Will they

save their parents from this odd-egg-shaped band of aliens? Well, one thing's for sure – Jimmy Neutron and his friends are in for the adventure of their lives!

Paramount Pictures and Nickelodeon Movies present an O Entertainment and Nickelodeon Production, “Jimmy Neutron: Boy Genius.” The movie is directed by John A. Davis and produced by Steve Oedekerk, John A. Davis and Albie Hecht. The screenplay is by John A. Davis and David N. Weiss & J. David Stem and Steve Oedekerk, and the story is by John A. Davis and Steve Oedekerk. Julia Pistor and Keith Alcorn are executive producers and Gina Shay and Paul Marshal serve as co-producers. Celebrity voices include Patrick Stewart, Martin Short and Andrea Martin. Featured voice talent includes Megan Cavanagh, Mark DeCarlo, Debi Derryberry, Jeff Garcia, Carolyn Lawrence, Candi Milo, Rob Paulsen, Crystal Scales and Frank Welker. The film is MPAA rated G.

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Nickelodeon Movies is the feature film development and production division of Nickelodeon which produces movies for kids and their families in association with its sister Viacom company, Paramount Pictures. Nickelodeon Movies was created in 1993 to develop and produce several types of films, which include star-driven family event movies, kids first movies and animated features, all of which bring extraordinary events, characters and situations into everyday contemporary life. Nickelodeon feature film releases have grossed more than \$370 million at the box office and include “Rugrats,” “Snow Day” and “Rugrats in Paris,” among others. Nickelodeon, Nickelodeon Movies and all related titles, characters and logos are trademarks of Viacom International Inc.

“Jimmy Neutron: Boy Genius” is the sixth collaboration between Paramount Pictures and Nickelodeon Movies.

ABOUT THE PRODUCTION

The unique world of Jimmy Neutron has been alive in the mind of director/producer/screenwriter John A. Davis for the past two decades. Finally, in the new millennium, “Jimmy Neutron: Boy Genius” is taking off in theaters like a rocket.

“In the early nineties, when we first got into 3-D computer animation, John brought out this idea that he’d had since the eighties,” remembers executive producer Keith Alcorn. “It was then called ‘Runaway Rocket Boy.’”

“I was moving to a new house and found an old script and storyboard about a little boy genius who ran away from home in his homemade rocket ship,” Davis recalls. “It didn’t dawn on me that Jimmy has been percolating in my brain for that long. So it’s nice to finally get him out.”

Jimmy Neutron began his celluloid career in 1995 when he appeared in a 40-second video short called “Runaway Rocket Boy.” Screened in an animation contest, the short won two “Wavey” awards at the SIGGRAPH conference in Los Angeles (Best Character Animation and Best in Show) and the recognition the film generated caused a slew of publicity in trade magazines. Most important of all, it caught the attention of writer/producer/director Steve Oedekerk (“Ace Ventura”), who was interested in developing the project as a television series.

“I saw a photo of an early incarnation of Jimmy and Goddard [his robotic dog] in an off-the-beaten-path CGI [Computer-Generated Imaging] magazine, and I thought they looked fun,” says Oedekerk, who went on to be a producer/screenwriter on the feature film. However, it was in a computer-generated animation television series that Oedekerk first envisioned Jimmy Neutron.

“John, Keith and I shared views about the character and what the show would be. We came up with an expanded version of their 40-second short (now called “The

Adventures of Johnny Quasar”) that showed off what the true look of the series would be, and then I suggested taking it to Nickelodeon. The entire network has such a great presence and inviting feeling of pure fun. I thought Jimmy would fit right into their vibe and also bring something very fresh and cutting edge.”

In the fall of 1995, Oedekerk, Davis and Alcorn went to Los Angeles to pitch a Jimmy Neutron television pilot to Nickelodeon...and the idea turned out to be genius!

“It really blew us away,” says Albie Hecht, President of Film and Television Entertainment at Nickelodeon. “The animation was so sparkling, and it has that future-retro style.”

Alcorn, who designed the characters for the film, was going for that exact feel. “We thought a lot about what designs were like when we were kids, what TV and the movies were like back then,” says Alcorn “So the look of the film is kind of retro-fifties style with elements that are familiar to today’s kids – like home computers.”

By the end of 1997, a 13-minute pilot episode was in production, and what happened next was akin to the filmmakers winning the lottery.

“Nickelodeon loved the pilot so much, they wanted to do a feature *and* a series!” exclaims Davis.

Hecht, who went on to be a producer on the feature film, was equally enthused.

“Nickelodeon prides itself in being on the cutting edge, and both Steve’s and John’s warped comic sensibilities are the perfect match for the Nick brand. I’ve always wanted to work with people who can make me laugh so hard my stomach hurts. Now, making the movie and TV series, I’ve gotten my wish.”

In the fall of 1999, Davis and Oedekerk began to write a feature film script for Jimmy Neutron: Boy Genius.” The animation work on the film also began at DNA Productions, Davis and Alcorn’s Dallas, Texas based production company.

At the same time, Nickelodeon began to develop extensive plans for the character. “From the beginning, we were also thinking that Jimmy was going to be our first multimedia character,” says Hecht. “He’s virtual. He can be on television, in movies, online, in video games and even in our magazine.”

For Davis and Oedekerk, the character meant something personal.

“Jimmy gave me the opportunity to live out a lot of childhood fantasies,” Davis says. “For instance, what would it be like if you got all disgruntled at your parents and you just built a rocket ship and flew away from home. Or what if you could build your own robot dog.”

As for Oedekerk, he felt an affinity for Jimmy and developing situations for him has proved to be a perfect playground for his fertile comedic mind. “Jimmy Neutron and I have a lot in common,” Oedekerk says. “We’re both smart and sensitive...and we act just like kids.”

WELCOME TO JIMMY’S WORLD

Jimmy Neutron lives in Retroville, an idealized town with pastel colored houses and manicured lawns. A bit old-fashioned but with healthy imaginations, the people of this quiet little spot of suburbia have one foot in the past, another foot in the present...and one *more* foot in total fantasy.

“Jimmy’s world is stylized – we’re staying clear of photorealism,” explains John A. Davis. “In fact, we’re much more interested in photo-*surrealism*. We made the lighting colorful, dramatic and theatrical. There’s a mixture of a general atomic fifties feel and a timeless quality. For example, Jimmy has the Internet, but his home computer has a unique retro design... as if there had been home computers in 1955.”

“What’s great about John and Keith’s design of the character and of his world is that everything goes against the grain of a lot of other CG animation,” adds Steve

Oedekerk. "The world is a very fun, colorful place. The retro design gets the best of both the cool CG look and the organic feel of traditional animation."

While the setting is retro-styled and fun, the film's story and references are all contemporary.

"Retroville is a place where anything that was ever cool to kids still exists," says Davis. "That's why we see fifties-style cars with tail fins and chrome bumpers passing by houses with satellite dishes on their roofs. In fact, the kids play with fifties-style rockets as well as Gameboys. If it was ever cool, it's in Retroville."

The imaginary town is also a safe haven for kids. A place where kids can hop on their bikes and be gone until dinner time without their parents worrying... unless there happens to be an invasion of slimy, green, alien egg people.

"Don't be surprised if certain people aren't what they appear," warns Davis.

In Retroville, things are smart and optimistic, but they also sport an edge of irony. For example, the mix between science and cartoon logic allows Jimmy to do things like fly through space in an open-air rocket.

"Even though Jimmy's a genius, he's still a kid who has all of the same drives and desires, problems and failings of an average child," says Davis. "Everything that affects boys, like girls, grades, and not being allowed out on a school night, affects Jimmy, too. The difference is, Jimmy might invent something to make things right for him, while most kids would just sit back and sulk."

"Jimmy is able to do everything kid's dream about," agrees Oedekerk. "If the need arises he can fly, go back in time, make himself invisible...but, of course, he is a kid so the things he invents don't always work exactly how he plans."

"His huge brain propels him in and out of misadventures by over-thinking things," Davis adds. "But he gets to live out his fantasies by virtue of his amazing brain. He gets to do all these great things that I always wanted to do when I was a kid!"

Perhaps the coolest thing about Jimmy is that he is an inventor. The things his highly-developed mind thinks up and all the gadgets he creates are enough to attract kids and adults alike.

“Most of Jimmy’s inventions are ‘Jimmy-rigged,’” says Keith Alcorn. “They’re put together using unconventional means. For example, Jimmy uses an ordinary toaster as a makeshift satellite...and it works!”

“Jimmy’s got a lot of neat stuff like a secret underground lab where he concocts all these amazing experiments and inventions,” Davis interjects. “It’s a huge complex under the house that his parents don’t know about. He’s got trapdoors, secret passages and elevators that connect it to his outside clubhouse. He’s even got a security computer named VOX, who has a female voice that sounds disturbingly like his mother.”

But beyond the inventions and “brainiac” stuff, one thing that’s very important to Jimmy is the people around him.

“Jimmy’s life centers on family and school,” Davis says, that, and his friends, who are all sort of semi-outcasts who’ve got something peculiar about them that keeps them from being popular.”

Carl Wheezer is Jimmy’s best friend. He’s not as smart as Jimmy...but then, who is?

“Jimmy is brilliant,” says Debi Derryberry, who voices the character. “He doesn’t really expect anybody to be like him. Carl is a bit of a nerd. He’s clumsy and has asthma, but he’s a real kid. Jimmy accepts him completely for who he is when a lot of the other kids might not. They really care for each other.”

“Jimmy’s not the coolest kid in class either,” Alcorn points out, “but he is the smartest. He’s admired by some and envied by others... especially Cindy Vortex.”

“Jimmy has an interesting relationship with his rival,” says Davis. “Cindy *was* the smartest kid in school until Jimmy came along. That sets up the competitive nature of their relationship. They’ve come from two different sides of the tracks. She’s not a

genius, but she's very, very competitive and very smart, and she does *not* like to share the limelight with Jimmy. That brings up a lot of antagonism between them."

The vocabulary of Jimmy, Carl, Cindy and their other friends is peppered with unique techno-babble.

"‘Jimmy-speak’ is reminiscent of updated ‘Batman-speak’ with lots of funny phrases to accentuate emotions like frustration and excitement," explains Alcorn. "They don't use contemporary slang because that doesn't support the feel of the show." Some examples of Jimmy's vocabulary include "Gotta Blast!" meaning, "I can fix that!" "Jumpin' Jupiter" for "All systems are operational" and "Holy Cow Pie!" for "Cool, we didn't blow up this time!"

But all this cool technobabble isn't really coming from these amazing characters...it's coming from some pretty amazing actors.

ABOUT CASTING THE VOICES

Nickelodeon and the filmmakers called upon the most talented actors working in the voice-over world today, as well as several celebrity voices, to help create the characters in "Jimmy Neutron: Boy Genius."

"The voice recordings always come first in animation," explains John A. Davis, "because we actually animate to the track. The voice actors first lay the creative template by which everything else follows. And, since most of the lead characters are children, casting their voices is an added challenge. You have to try to find a voice that sounds the appropriate age, yet the actor has to have the experience necessary to be very flexible."

Veteran voice-over actress Debi Derryberry, known for her ability to truthfully voice adolescent characters, is cast as Jimmy Neutron.

"Debi has an innate quality about her voice that's really fun," comments Davis. "She doesn't sound like an adult trying to do a little boy's voice."

So what does Derryberry say when people find out that Jimmy Neutron is a woman? “Women are used a lot for little boys’ voices,” she explain. “It saves the producers the trouble of having to recast when the little boys reach that age when their voices change. Women, on the other hand, are able to reach that range and stay there.”

Practically a magnet for major talent, “Jimmy Neutron: Boy Genius” also brings the voicing expertise of such actors as Patrick Stewart, Martin Short, and Andrea Martin.

The venerable Patrick Stewart of “Star Trek” fame partners with the chameleonlike actor/impressionist Martin Short to voice the evil Yokian duo of King Goobot and his shaman sidekick, Ooblar. In directing these actors, Davis makes sure to clearly define the uniqueness of these creatures, which fly around in giant chicken ships and worship a chicken god named Poultra.

“Yokians are an alien race that live millions of light years from Earth,” Davis explains. “Basically, they’re egg creatures, amorphous shapes that have evolved beyond the need for conventional bodies, life forms that have atrophied to the state that they’re merely an oozing jelly-substance. To that end, Yokians are totally reliant upon little conveyances to propel them around; otherwise, they would just run all over the floor.”

It is their unique yucky yolkiness that ultimately becomes the Yokians’ undoing.

“You see, they have to live in these glass and metal shells with little robotic arms that hover around,” Davis adds. “In essence, they’re just a pile of goo, so if they’re ever spilled, they’re incapable of doing anything. It’s their Achilles heel.”

Stewart understands that imagination is key in creating the role of the alien king.

“You must erase all impressions of any kind of alien that you’ve ever seen,” the actor who brought to life the stalwart starship Enterprise commander observes. “Even ‘Star Trek’ never produced aliens like this. And I know because I’ve acted with grains of rice and even an oil slick.”

Putting humor behind the voicing of his royal alien ruler, Stewart adds, “King Goobot has many of the attributes of a leader — he’s powerful, self-assured, arrogant and

commanding — all of those things that I am by nature. Yet he is also extraordinarily childish, mean-spirited, petty and hysterical. And, by the end of the film, he proves to be a terrible coward. I didn't know how I could vocalize such a character. I mean, how do eggs talk? But when I discovered that actually they just wanted a rather upper class Englishman who is somewhat affected, rather kind of indulgent in the way that he speaks, and who uses childish expressions like 'yummy yummy' and 'goody goody,' it all fell into place."

Stewart likens his character's relationship to his servant, Ooblar, as a classic "Laurel and Hardy" pairing, and he says that he is blessed that his lively, cocky, cheery squire who always says and does the wrong thing is played by Martin Short.

"Ooblar is a boy with an attitude, and the right-hand egg to the king," explains Short. "Now this king is, shall we say, moody. He can turn on a dime, freak out and kill people arbitrarily, so he frightens Ooblar."

Martin goes on to describe the interesting relationship between his character and the beloved, conceited, all-powerful, yet very bored monarch he serves.

"King Goobot can have anything he wants," says Short. "He's a big, spoiled child, and Ooblar is constantly flattering him with titles like 'Your Royal Runniness' or 'Your Gelatinous.' You see, anything that connotes egg-type substances is a compliment to a Yokian, so when Ooblar says, 'You're looking extra runny today, Sire' he's saying something nice to his king."

Filmmakers Davis and Oedekerk are delighted to have the acting caliber the likes of Stewart and Short involved in their project.

"Patrick is amazing, not only a phenomenal acting talent, but a very good person," Oedekerk says. "He's one of those guys that can take something good and make it great. And Martin is, of course, both insane and wonderful. He's always there with a bonus ad-lib, energy and unstoppable wit."

“I’ve been a big fan of Martin Short for years, since the old SCTV days,” Davis adds. “He’s done some of my favorite characters of all time like Jackie Rogers, Jr. and Ed Grimley. It is really exciting to be able to work with him, especially because of the sense of improv and spontaneity he brings.”

Andrea Martin, who plays Retroville Elementary teacher Miss Fowl, says her character is a combination of a chicken and a caricature she used to do on SCTV called Edna Boil. “Usually when I do a character, I look at a picture first,” says Martin. “That really helps me. But I didn’t have anything in front of me this time. I do know what a chicken looks like, though, and I remember Edna Boyle’s character. Still, to assimilate both was a challenge.”

Surrounding Jimmy, the movie features a cast of characters that kids of all ages can relate to. For example, there’s Carl, the hapless best friend; Judy and Hugh, Jimmy’s well-meaning, but somewhat unaware parents; the pretty and popular Cindy, who’s the unknowing object of Jimmy’s unrealized affections; Nick, the Fonzy of the gang; Sheen, an awkward boy obsessed by a superhero; Libby, the no-nonsense girl who is Cindy’s best friend as well as her conscience; and Goddard, the robotic dog who’s the epitome of a boy’s best friend.

“It’s important to cast a good contrast and a good mix of people, so they’re not all in the same range,” says Davis. “Some characters demand a high-pitched voice, some should be deep. They all, however, need to be very distinct, so they can be heard separate from each other. I feel very lucky to have the actors that we cast.”

Veteran voice talent Rob Paulsen is cast in the important role of Jimmy’s best friend.

“Carl Wheezer is named that for one obvious reason,” says Paulsen. “He wheezes. He has an asthma problem and he’s a little rotund. Quite frankly, he’s also a little glandularly challenged. I thought it would be interesting if Carl’s voice reflected these

problems, so he has to take in a little bit of air and expel when he talks, which makes him a little whiny.”

Paulsen goes on to say how important Jimmy is to his character, which the actor describes as not very coordinated, but with a heart of gold.

“Carl says, ‘Jimmy Neutron is everybody I’d like to be, but can’t... because I’m me,’” explains Paulsen. “The boys are thick as thieves. Jimmy helps Carl with schoolwork, he lets Carl watch his big screen TV, and he even lets him fly in the rockets he builds.”

Comedic actors Megan Cavanagh and Mark DeCarlo voice Jimmy’s parents, Judy and Hugh Neutron. Their characters turn certain clichés sideways.

“Judy wears this 1950’s kitchen apron and June Cleaver smile while she’s changing the oil in the family car,” says Cavanagh. “She’s just this hands-on Mom. She also has a fabulous flip hairdo, which I love. She’s very sweet. Of the adults, she’s the only one that really has it together,”

Mark DeCarlo agrees that his character is not always the brightest bulb in the house.

“Hugh is befuddled,” DeCarlo admits. “He’s caught in the web of his family, and I don’t think he ever knows which way is up. He also doesn’t understand all of the permutations of what having a child with Jimmy’s intellect means. You see, Jimmy’s constantly launching rockets off the roof, setting the drapes on fire, building a robotic dog that eats silverware...and I don’t think Hugh gets just how extraordinary that is.”

DeCarlo laughs when he describes his character’s appearance.

“Hugh looks like a cross between John Sebastian from Woodstock, the dad from ‘Leave it to Beaver,’ and a little John Lennon thrown in. He’s got the round Lennon glasses, so I think he’s got that little subterranean level of hipness. Once I saw the initial drawings for Hugh, I just looked at the picture until a voice popped into my head,” explains DeCarlo.

Carolyn Lawrence, who also voices characters on Nickelodeon's animated series "SpongeBob SquarePants," voices the smart and sassy Cindy Vortex.

"Jimmy and Cindy have a love-hate friendship, like a lot of friendships," explains Lawrence. "Though they would not admit it, they respect one another because they like the combativeness of sparring with each other's mentally. It's very competitive so sometimes there's friction. But ultimately, in their hearts, Jimmy and Cindy definitely care for each other, though I don't think either of them would ever own up to it."

Lawrence says she was inspired by the early drawings of Cindy and that's how she came up with her voice.

"Voice actors work in different ways. Some have different voices in their repertoire and they apply a certain voice to a character when they see it. I'm the opposite. I see a photo, and then that inspires whatever the character's going to sound like. I just saw Cindy in her pigtails and she came to me."

"The filmmakers are so flexible in allowing all of us to develop our characters," adds Candi Milo, who plays the naturally cool Nick Dean. "In fact, sometimes they actually change the script to fit the character that we create. It's a wonderful atmosphere to work under."

Milo, a comedian and actress, found her passion for voiceover while working on Paramount Pictures' "Cool World," for which she voiced twelve very different characters.

"Nick is the class bully. But I personally feel that Nick is just simply misunderstood," says Milo. "In addition to looking at the artist's drawing for my inspiration, I actually found the voice of Nick while watching an old James Dean movie."

Far from Nick's cool character is Jimmy's anxious friend Sheen, voiced by Latin-American comic Jeff Garcia.

"Sheen is an action-figure freak. He's also a very nervous kid, who lags behind the rest," Garcia observes. "But as soon as he gets this Ultralord thing going on, the guy

has no fear. Without that confidence, however, he's worried and edgy—the kind of kid that's got the runny nose and carries his toys around.”

On the opposite side of the spectrum is Libby, a mini-yuppie who doesn't really understand childhood at all. African-American actress Crystal Scales, who is soon to be featured in the upcoming Nickelodeon television series “Oswald the Octopus,” voices this character who is as comfortable gabbing on her cell phone-as she is playing soccer.

“Libby is Cindy's best friend,” says Scales, “and while Cindy is all crazed out, Libby tries to tone her down. She tells her things like, ‘Well, you need to think about this,’ and she tries to be there to help Cindy in any situation. She's got spunk, especially on their unexpected adventure.”

And all in all, the cast members are equally excited about working with the filmmakers, and agree that being on a project with the appeal of Jimmy Neutron can scantily be described as a job.

“Doing these characters is getting paid to play,” says Carolyn Lawrence.

Rob Paulsen agrees. “It just beats the heck out of working for a living,” he says. “I get paid to do what used to get me in trouble in 7th grade.”

Debi Derryberry and Megan Cavanagh particularly appreciate the way John A. Davis allows the voice talent to ad-lib during recording sessions.

“You just kind of go with it and add what feels good,” Derryberry says. “That would be impossible to do if the animation was already done and you were looking at a locked-in moving picture.”

Cavanagh agrees and claims that she appreciates Davis's directorial approach.

“He gives us a lot of freedom and doesn't make us just stick to the words on the page,” Cavanagh observes. “He's really supportive. If he thinks that something needs to be toned down or changed, he just tells us.”

“I have a good idea of the direction I want the actors to take,” Davis explains. “But, I like to allow the actors to take it where they feel comfortable. These actors are

great to work with, and they bring a lot to the table. I encourage them to go off script, and to do things that are fun and funny.”

The voice cast and the filmmakers are universal in their opinion that Jimmy Neutron has broad appeal to audiences of all ages, and just about everyone involved with the film has his or her favorite aspect of the project.

“The writing is so funny and so smart,” says Cavanagh. “Even before we put our voices to it, it was funny.”

“It’s a really great adventure,” says Lawrence. “What’s cool about it is the parents are going to be able to enjoy it just as much as the kids. That’s big for parents – they don’t want to suffer through a film while their kids are getting all the jokes.”

“Having a family myself, I know it’s hard to find family films that you feel comfortable taking your little ones to,” agrees executive producer Keith Alcorn. “This film will definitely be enjoyable to both kids and parents.”

Producer and Nickelodeon President Albie Hecht thinks Jimmy Neutron is perfect for the entire Nick audience, which includes children and their parents. “Nickelodeon Movies occupy a unique niche in the entertainment marketplace,” he says. “We entertain kids and their families with stories that put kids first and celebrate the extraordinary in contemporary life.”

ABOUT THE MUSIC

The Nick/Jive soundtrack features today’s hottest artists. Included on the soundtrack are three new songs from Jive platinum recording artists Aaron Carter. The three tracks are *Go Jimmy Jimmy*, *Leave It Up To Me* (both written specifically for the movie) and *A.C.’s Alien Nation*.

Other highlights include a new track by Britney Spears, and remakes of 80’s classics *Parents Just Don’t Understand* (Fresh Prince and DJ Jazzy Jeff) by Lil’ Romeo,

3LW and Nick Cannon, *He Blinded Me With Science* (Thomas Dolby) by Melissa Lefton and *Kids In America* (Kim Wilde) by pop-girl group No Secrets.

“We are thrilled with the major talent that has come together for this motion picture soundtrack release,” said Albie Hecht. “This soundtrack marks the first release from our newly-formed Nick Records/Jive Records and is stacked with today’s hottest artists! The songs selected for this movie represent a number of different genres and generations which reflects Nickelodeon Movies’ contemporary approach to movie making,” Hecht continued. “When you combine classic acts like The Ramones and Go-Go’s with several of today’s most popular artists such as Britney Spears and *NSYNC; you have created a soundtrack that kids and parents can enjoy together.”

The track listing for *Jimmy Neutron: Boy Genius* includes:

<i>Leave It Up To Me</i>	Aaron Carter
<i>Pop</i>	*NSYNC (Deep Dish remix)
<i>Parents Just Don't Understand</i>	Lil' Romeo/3LW/Nick Cannon
<i>Intimidated</i>	Britney Spears
<i>He Blinded Me With Science</i>	Melissa Lefton
<i>A.C.'s Alien Nation</i>	Aaron Carter
<i>Kids In America</i>	No Secrets
<i>The Answer To Our Life</i>	Backstreet Boys
<i>The Chicken Dance</i>	Stupid
<i>I Can Count On You</i>	True Vibe
<i>We Got The Beat</i>	Go-Go's
<i>Go Jimmy, Jimmy</i>	Aaron Carter
<i>Blitzkrieg Bop</i>	The Ramones
<i>Jimmy Neutron Theme</i>	Bowling For Soup

MAKING 3-D, COMPUTER-GENERATED ANIMATION

“Animation gives you the ability to go places you can’t go in the real world, see things you can’t see with a live action camera and create visuals that are entirely unique,” says “Jimmy Neutron: Boy Genius” producer/screenwriter Steve Oedekerk. “That’s an amazing creative palette!”

And now that creative palette has a canvas -- “Jimmy Neutron: Boy Genius,” Nickelodeon’s first feature-length 3-Dimensional, Computer-Generated Imaging (3-D, CGI)

animated film, which establishes Paramount Pictures and Nickelodeon Movies as major players in this cutting-edge genre.

Following the highly successful “Rugrats” films, Paramount and Nickelodeon join forces again with an animation style unlike anything seen before. A combination of dazzling technology combined with an innocent, yet smart, fifties sensibility, “Jimmy Neutron: Boy Genius” is truly in a category all its own in that it is created entirely by using computer-generated imaging.

“When Nick decided to get into CGI, we decided to break the stereotype,” Producer Albie Hecht recalls. “And although, the trend is toward realism, we like to make cartoons. That’s why we use CGI for a squash/stretch effect, and to give our film a style we call ‘future retro.’”

But breaking stereotypes is only one of the firsts for “Jimmy Neutron: Boy Genius” in the animated film world. In fact, the film is the first 3D animated feature made in Dallas, the first 3D animated feature made outside of the studio system and the first 3D animated feature made with off-the-shelf software—Lightwave and a plug in program called Messiah.

“Most of your big animation studios are using all proprietary software,” explains executive producer Keith Alcorn. “This is so exciting because the software we are using anyone can go out and buy at any computer store. In fact, if you have the vision and the desire to design, model, texture and animate, you can do anything you want now.”

But before any computer-animated work can be done, the design phase begins. Each shot of the film is broken down into storyboards, the conceptual designs are done of the films characters, sets/locations, props and vehicles, and the voice actors go into the studio to record the first pass of what will become the film’s dialogue. All in all, the pre-production process took nine months to a year for “Jimmy Neutron: Boy Genius,” followed by about another year of production, which was “pretty quick,” according to Davis, who claims some traditionally animated films take four or five years to complete.

“The process of animation is moving faster and faster, and digital animation allows us to go faster still,” comments Davis. “But it’s all still produced in the same way most other animated films are produced. It starts with a script, goes to the storyboarding phase, and then the animators take the storyboards and do an ‘animatic.’ This means we construct the film using drawings, edited together to do the entire movie, and we run it a few times to see what changes we want to make before we actually animate it.”

While the characters are being designed, the film’s overall visual template must be developed. That’s when production designer Fred Cline steps in to create the conceptual designs for the town of Retroville, the Retroland Amusement Park, and all of Jimmy’s environments. In fact, Cline’s overall plan also incorporates designs for specific space sets as well as for props to be created by top artists from the fantasy art world.

“The story has a certain structure you want to emphasize, so we use a visual language – shapes, color, line, texture and lighting –to reinforce what’s going on in the story and to establish how the audience is supposed to feel,” explains Cline. “As production designer, I make sure there’s an integrity of approach to supporting the story with all these visual elements.”

Cline goes on to say how Jimmy’s environment is different from ours.

“In our world, a rocket ship is straight up and down on the launch pad,” Cline elaborates. “In Jimmy’s world, the rocket is fatter on top. His is an exaggerated reality where coffee mugs, as well as the lettering on them, are top-heavy in shape.”

The time warped, parallel universe incorporates parts of the past and parts of the future, and according to Cline, Davis directed him to work in today’s technology because it’s fun and identifiable. For example, kids seeing the film will identify with it because they also have computers and carry cell phones, while adults who see it will be experiencing nostalgia remembering how, during the fifties, space travel, chemistry and physics were just coming into their own.

“Science fiction back then was very positive,” Cline goes on. “This project grabs at the optimistic, brand-new-world sensibility that Disneyland’s Tomorrowland had when it first opened. The future was going to be a wonderful place, not a scary place. Even our villains are non-threatening eggs, not dark and evil creatures.”

Once the characters and the environments were established, Davis looked outside conventional filmmaking circles and hired several well-known fine artists from the fantasy art world to create conceptual art for the space-oriented scenes. Artist Don Maitz did the characters concepts for the Yokians.

“Don had the right personality for the Yokian visual puns,” says Davis. “His previous work showed affluence and used a lot of gold. He was perfect to create the Yokians’ privileged culture and strata of society.”

Famous for work of giant monsters like Godzilla, Bob Eggleton is responsible for designing the evil Yokian God, Poultra, as well as the Yokian Purification Temple. UK-based Fred Gambino designed the architecture of the Yokian home planet, while Marc Gabbana, currently working on the next “Star Wars” movie, designed the interiors and exteriors of the Yokians’ Chicken Spaceships and King Goobot’s Faberge Egg Ship. And finally, freelance artist Joe Riley added his expertise to the humor-based designs of the Retroland Amusement Park rides.

While the design phase goes on, the voice tracks are laid down simultaneously. The recording process, which began in March of 2000 in Los Angeles, with additional sessions in Toronto and Dallas, continued throughout production, and the voice actors often had to return to the studio to record changes in the dialogue brought on by the animators’ creations.

“We’d come back for another session and see more of the movie developing,” says Patrick Stewart (King Goobot). “It’s provocative as you begin to see images grow and you imagine who you might be.”

“And then you’ll come up with a new character,” adds Martin Short (Ooblar). “It’s just like re-shoots in a movie. Animation a very creative process. The constant mosaic makes it creatively very interesting.”

Finally, production work begins, but before each sequence is created at DNA studios, Davis “workbooks” every scene with department heads, coordinators and artists, spelling out what he is looking for. As work progresses, “retake” sessions for layout, animation and lighting are held regularly. This is when Davis reviews material, critiques shots and fixes fine details.

Throughout production, filmmakers look for ways to reduce computer load times. Shots are broken down into layers so that artists only have to open those parts of a shot that are relevant to the work currently being done. Also, low-resolution versions of props and characters are used whenever possible to block a frame, especially in cases when artists layout scenes involving many elements, like the Retroland rides flying through space. As a result, computers take less time to load all the small details of a complicated object, since really only its shape is what is relative for the task at hand.

Communication between departments to reduce redundant actions is key and cost-effective, so the filmmakers use a database called “shot center,” within the animation software package, to share notes. This reference tool helps departments communicate about the specifics of individual shots.

Editing a 3D computer animated project is an on-going process. As shots move through the different stages of production, the latest version of each shot is placed into the animatic.

“It’s a unique situation for a editor, as I usually do my work after the fact,” explains editor Jon Michael Price. “In live action, I assemble the film from the best shots available. Animation is much more flexible and collaborative. An editor can influence the shots as they are created. For example, the idea to get the shrunk-down Jimmy out of the

house by having his dad accidentally kick him through the mail slot, happened in an edit session.”

In actuality, all the technology is a blessing and a curse because filmmakers can manipulate and change every element in each frame of the film. That ability presents the director with scores of decisions on a daily basis.

“I’m behind the minute I walk in the door every morning,” laughs Davis. “It’s so clear to me now why most animated films have two directors.”

During active production, before anything can be animated in CG, all the elements -- characters, sets and props -- are modeled, then used to build scenes.

“With a 3D project, there is a lot of up-front work because you have to construct the entire universe,” says Davis. “In 2D you can draw it and there it is. With 3D you have to build everything, like you would if you were working with miniatures. But once you’ve got it built, you can do anything in the universe.”

Sean Jensen, director of the modeling, likens modelers to toolmakers.

“If you use a puppet show as a context, someone has to stitch the puppets together. Then they hand the puppet off to an actor who performs with it. Modeling is building those puppets,” explains Jensen. “We also do ‘set-up’ in our department which is essential designing, like adding the strings of a marionette.”

Modelers are also responsible for doing the “set-up” work, which is akin to adding strings to a marionette, and they must pay attention to the scale and the details of everything they build. To accomplish this, Jensen says he uses Messiah plug-in software to rig all the character’s movements. The software has superior performance and added functionality that helps modelers come up with innovative ways of making characters with specific or unique body parts move.

For example, because Jimmy has a slightly odd-shaped body, the modelers have to create a way for him to simply put on a shirt. Or, because Hugh Neutron’s feet are so

huge, a whole new Hugh with smaller feet had to be created for those scenes in which the character walks. These additions to a basic character's make up are called "variances."

The modular aspects of sets are also considered a type of variance, and once again, it is up to the modelers to come up with ways for cameras to film from any location that directors deem necessary.

"We essentially create wild walls in our 'virtual set' like you would in live-action," explains Jensen. "We make it possible to move a house, a wall or a ceiling, if that's where the director wants to place camera. A moveable staircase is another example of this type of cheat."

Once the elements are modeled, they must be blocked into the frame of each scene. Buildings, characters, props and "set dressing," such as furniture, all have to be put into place, and this is the job of the 'layout' department. Art director, Jim Beihold, addresses all the technical points or "film grammar," and he also deals with cinematography issues, such as placement of the camera, staging and shot composition.

After being created in modeling and blocked in layout, shots then visit the "virtual art department" or texture department where artists paint surface attributes such as color, bumpiness, shininess, reflectivity, patterns, lines, and transparency to objects. Given blank 3D geometry, texture artists create surfaces as diverse as the wooden planks on Jimmy's bedroom floor, the lines on Carl Weezer's lips, the wrinkled flesh of a giant worm, the glass of a Yokian's shell and the metallic skin of a rocket ship.

"Our secret is to make things look imperfect," explains Ryan Michero, texture supervisor. "We don't want everything to look polished and clean, like a new toy. For instance, in order for Jimmy's skin not to look plastic, we add subtle bumps to his face and ruddy color to his cheeks so his skin appears more lifelike, mirroring the imperfections of real human skin."

There are two basic methods used to add texture: image maps and procedurally generated textures. Image maps are generated and manipulated in 2D paint programs by

taking a 3D image, such as a character's shirt, and flattening it out into a 2D image within the computer. Basic color, bumps and lines are hand-painted onto the flat "fabric" and then the image is wrapped back around the 3D image.

Procedural textures are mathematically generated patterns that can be manipulated to create texture variation on an object. The pattern can be previewed on the computer screen and is usually used to add supplementary detail to hand painted surfaces. For example, the electricity swirling inside Goddard's glass head and the spots on Ooblar's green skin are created with this technique. Fractal noise is the most basic procedural texture, however, and its splotchy pattern is perfect for creating anything from fluffy clouds to subtle spots of dirt.

At the same time that the texturing process is happening, 'virtual actors' work with a computer keyboard and mouse to bring the character models to life during the animation stage. In many traditionally animated films, animators are "cast" as one specific character that they draw in scenes throughout the movie. In the case of a 3D computer project like "Jimmy Neutron: Boy Genius," however, artists animate *all* the characters and *all* the elements in their assigned scene. It is up to the director of an animation film to "cast the shot," or match a particular animator's talents with a specific type scene. For example, an animator gifted in creating facial expressions would likely be given a scene that includes many close-ups, or an artist particularly talented in movement might be assigned a shot with a lot of vehicular animation.

To prepare for animation, soundwave files of the voice performances are loaded into the animation software. Before being loaded, Keith Alcorn oversees a sound process called "airing the shot," or chopping up the waves of a sound file by putting in or taking out beats. In this way, the pauses are timed right for the scene.

Keeping in mind the director's vision for a scene, animators study the animatic of the storyboards and listen to the actor's voices. As they block out key poses, beats, arcs, and character moments, the animator's can then tell by the voice actor's performance

how hard or soft to hit something. Then each morning, the director and the animation department watch “dailies” of what each artist did the previous day to make sure he or she is on the right track. When animators complete their scenes, they are reviewed in “retakes” sessions where Davis and his team talk about improvements and look for errors. Situations like Judy Neutron’s eyes not quite looking the right direction, result in the verdict to “send it back” for changes.

After everyone is satisfied with the animation, scenes stop at “layout 2” to be checked for a variety of things, including continuity mistakes, like ‘pass through’ problems (i.e. an arm showing through a shirtsleeve) and camera blocking. After that, it’s on to lighting and effects, where scenes achieve their beautiful hyper-*surrealistic* look.

Lighters act as ‘virtual cinematographers’ by illuminating the characters, action and objects within each shot, and effects artists handle such consequences as a rocket’s blast. Finally, during lighting ‘retakes,’ minute details, such as the shadows on the sidewalks, are checked, as well as other textural nuances.

The last stage, after all the layers of a shot are completed, approved and edited together, is the composition process in which shots are sent through a final rendering in the computer before being outputted to film. Then it’s time for post-production, where music is added.

THE JIMMY NEUTRON INVASION

The launch of the “Jimmy Neutron” franchise is unprecedented in that Nickelodeon has chosen to develop the character on multiple platforms all at once. In fact, practically from his conception, the boy genius is being featured in a major motion

picture, on a television series, on a website, in video games and in various kinds of merchandising from comic books to action-figures.

“Being half Einstein, half Bart Simpson, Jimmy Neutron is perfectly suited for this kind of mass marketing,” Hecht says. “He’s a kid’s ultimate wish fulfillment because he can make and do anything, and he has all these cool gadgets.”

“In our early conversations about the character, everyone was excitedly swapping ideas about all the different entertainment arenas Jimmy is perfect for,” remembers producer/writer Oedekerk. “Film and television are naturals, and he’s high-tech, so the internet is home, too. He’s also an inventor, which makes him a perfect candidate for creating revolutionary, fun toys, and he’s brilliant, so both books and educational CD-ROMS fit right in. And finally, he’s involved in so many wild adventures that are great for gaming. It’s actually a tough property to *stop* brainstorming about.”

Leading up to the release of the feature film on December 21, 2001, “Jimmy Neutron: Boy Genius” premiered with the movie teaser in November of 2000, and in April of 2001, he made a guest appearance on the Nickelodeon’s “Kids Choice Awards,” followed by a movie trailer in June 2001. In an effort to allow audiences to get to know Jimmy, his gadgets, his friends and his family, the character and his cohorts will also appear in a series of shorts airing on the Nickelodeon Channel throughout 2001. These comedic vignettes offer a glimpse of Jimmy’s world, and they will continually run until the last one, featuring film-related story lines, airs in the fall of 2001.

Concurrently with these series of short vignettes and based on them, a series of ShockWave games is available for fans to play on the Internet. The site, which is www.jimmyneutron.com, also offers viewers a behind-the-scenes look into Jimmy’s secret underground lab through his “labcam,” and a sneak peak at the movie.

Jimmy has a presence in print as well, appearing bimonthly in *Nick Magazine*, and Mattel is also producing a dynamic, limited-line of movie-related products. Radio Shack is onboard, too, exclusively distributing a remote-controlled “Jimmy Neutron: Boy

Genius” Ultra Orb Vehicle. In July, Trident For Kids gum packages featured a Jimmy Neutron image, and the company is also distributing a character-themed freestanding insert. THQ is releasing a Jimmy video game, available on Gameboy, PlayStation and PC formats. And finally, more than 20 licensees including, Johnson & Johnson, Welch’s, American Greetings and Golden Books, will support the film’s theatrical release.

In the fall of 2002, Nickelodeon will air the “The Adventures of Jimmy Neutron: Boy Genius,” television series. Before the show airs, however, Nick will launch a television special to help bridge the gap between the movie and the series.

Designed to build audience loyalty, this multiple venue blitz continually keeps the character in the public eye and builds audience loyalty. As Hecht concludes: “Kids live in a multimedia world, and we’re fulfilling their expectations of a multimedia experience.”

ABOUT THE CAST

DEBI DERRYBERRY (Jimmy Neutron) has carved her own prominent niche in the voice-over world as one of the most unique and realistic children’s voices around. Her most recent feature film work includes the lead voice of Whispers in “Whispers-An Elephant’s Tale” and Annette in “Lady & The Tramp II.” Her other animated feature credits include “Toy Story,” “Toy Story 2,” “Hercules,” “Aladdin,” “Babe,” “Tarzan,” “A Bug’s Life,” “Beauty and the Beast,” “Pocahontas II,” “Kiki’s Delivery Service,” “Cats Don’t Dance” and “Space Jam.”

Derryberry has also voiced an impressive range of animated characters for television. Some of those roles include Jackie on “Bobby’s World,” opposite Howie Mandel and Jeannie on the Emmy-winning “Life with Louie,” starring Louie Anderson, as well as Wednesday on “The Addams Family,” Judy on “Jumanji,” Jake on “Tazmania” and Tinker Bell on “Peter Pan and the Pirates” and guest starring roles on many other shows including “CatDog” and “Woody the Woodpecker.”

Derryberry's newest endeavors include voicing Weenie and Catrina on Nickelodeon's "Oswald The Octopus." She can also be heard as Melanie in "Kids from Room 402" and Betty in "Clifford the Big Red Dog."

As an on-camera actress, Derryberry's credits include the features "Ghostworld," "Free Willy," and "Ernest Goes To Camp." She has also guest starred on "Party of Five," "Laurie Hill," "Get a Life," "Archie" and as Skeeter, the boy clown, on the children's show "Hey Vern, It's Ernest!"

PATRICK STEWART (King Goobot) is an internationally respected actor known for successfully bridging the gap between the theatrical world of the Shakespearean stage and contemporary film and television. He continues to demonstrate his versatility with a wide range of projects.

During the 2001 holiday season, Stewart will bring his universally acclaimed solo production of Charles Dickens' "A Christmas Carol" back to Broadway for eight benefit performances. Using just a few props but a wealth of virtuosity and dramatic nuance, Stewart portrays every character in Dickens' beloved classic. All three previous New York engagements for Stewart's one-man production were completely sold out and unanimously praised by critics, and earned Stewart a Drama Desk Award for Best Solo Performance.

Most recently, Stewart appeared on the Minneapolis stage in the Guthrie Theater's critically acclaimed production of Edward Albee's "Who's Afraid of Virginia Woolf?" On television, he is co-producing and starring in a TNT movie entitled "King of Texas," which is an updated version of "King Lear" set in Texas during the Mexican revolt in the mid-1800s.

Later this year, Stewart will begin production on the tenth installment of Paramount Pictures' "Star Trek" features, in which he will reprise his role as Captain Jean-Luc Picard. He will also begin work on the sequel to "X-Men," reprising his role as 'Professor Xavier,' for which he earned a nomination for Favorite Actor in the Blockbuster Entertainment Awards.

In the summer of 2000, Stewart appeared on Broadway in Arthur Miller's "The Ride Down Mt. Morgan" which received a Tony nomination for Best Play. Meanwhile, his critically acclaimed debut in the same play at the Public Theatre earned him a Drama Desk nomination in 1998. In that same year, the prolific actor received critical notice for his portrayal in the title role of "Othello" at the Shakespeare Theatre in Washington, DC.

On television, Stewart originated the role of 'Jean-Luc Picard' in the hit series "Star Trek: The Next Generation" which aired from 1988 to 1994. In addition to his starring role, Stewart also directed several episodes, one of which, "A Fistful of Datas," received an Emmy. His performance as the memorable captain also garnered Stewart a nomination for Best Actor from the American TV Awards and the Screen Actors Guild. Later, Stewart also earned both Emmy and Golden Globe nominations for Best Actor in a Dramatic Series or Mini-Series for his role as Captain Ahab in "Moby Dick," opposite Gregory Peck and Henry Thomas. Stewart also earned a SAG Awards nomination for his portrayal of Ebenezer Scrooge in Charles Dickens' "A Christmas Carol."

Stewart's additional film credits include "Hedda," "Dune," "Lady Jane," "Excalibur," "LA Story," "Death Train," "Robin Hood: Men In Tights," "Gunmen," "Masterminds," "The Pagemaster," "Conspiracy Theory," "Safe House," "Dad Savage" and the film adaptation of Paul Rudnick's play, "Jeffrey." He has also taken another turn at animation by lending his voice to the character, Seti, in "The Prince of Egypt."

In 1996, in honor of his work on the stage, Stewart received the prestigious "Will Award" from The Shakespeare Theatre in Washington, D.C. The Honor is given annually to an individual who makes "a significant contribution to classical theatre in America." That same year, Stewart also won a Grammy Award for his narrative work on the Best Spoken Word Album for Children, "Prokofiev: Peter and the Wolf."

Finally, Stewart made the 2001 New Year's Honors list when Her Majesty Queen Elizabeth of England conferred on Stewart the order of Officer of the British Empire (O.B.E.)

Born in Ontario, Canada, **MARTIN SHORT** (Ooblar) began his career on Canada's "SCTV Comedy Network," where his work garnered both an Emmy Award and the prestigious Canadian equivalent, the Nelly. Later, Short's proven ability as a comedic chameleon and his host of hilarious impressions brought him to the attention of "Saturday Night Live." After only one season, Short was instantly recognized for his standout performances and on-the-mark impressions of such characters as Ed Grimley, Jackie Rogers Jr., legendary songwriter Irving Cohen and lawyer Nathan Thurman. With the tremendous exposure he gained on the show, he quickly crossed over into feature film work.

Short made his big screen debut in "Three Amigos," where he worked along side former "Saturday Night Live" colleagues Chevy Chase and Steve Martin. Over the years he has continued to land plum comedic roles in theatrical releases such as "Innerspace," Tim Burton's "Mars Attacks!," "Jungle to Jungle" and "A Simple Wish," among others. Perhaps his most memorable role was that of scene-stealing Franck, the wedding planner in "Father of the Bride." He later reprised the hilarious portrayal for "Father of the Bride II." Short also starred in the Lawrence Kasdan film "Mumford" and in "Get Over It."

Not limiting himself to acting, Short has also written, produced and starred in three highly acclaimed comedy specials for television. For these efforts, which included

“Martin Short’s Concert for the North Americas,” “I Martin Short, Goes Hollywood” and “The Show Formerly Known As The Martin Short Show,” he won two Cable Ace Awards and an Emmy Award, respectively. His recent work in television also includes his co-starring, Emmy-nominated role in the mini-series “Merlin.” And following that, he co-starred in the critically acclaimed movie of the week “Alice in Wonderland,” as the mad hatter.

A veteran of the theater in Canada and on Broadway, Short has received accolades for his varied work on the stage, earning a Tony Award nomination, a Theatre World Award and an Outer Critics Circle Award for the 1993 Broadway production of “The Goodbye Girl.” Most recently, the versatile actor won the 1999 Tony Award for Best Actor in a Musical for his work in the Neil Simon/Coleman Broadway production of “Little Me.” Additionally, he starred in Lawrence Kasdan’s “Four Dogs and a Bone” at the Geffen Playhouse in Los Angeles.

In the fall of 1999, Short brought his comedic, musical and improvisational talents to the television genre when he hosted King World’s daily one-hour talk/variety entertainment program, “The Martin Short Show.” The show garnered five Emmy nominations, including Best Show and Best Host. Currently, he stars as Jiminy Glick in “Primetime Glick,” a new series for Comedy Central.

Short’s career has been recognized by the public and critics alike, and by his Canadian homeland. He was awarded the “Order of Canada” (the Canadian equivalent to British Knighthood) for his contribution to Canadian culture and he was inducted into the Canadian Walk of Fame in June 2000.

ANDREA MARTIN (Miss Fowl) has provided character voices for the animated feature films “The Rugrats Movie” and “Anastasia,” as well as for the animated television shows such as “Recess,” “The Wild Thornberrys,” “The Simpsons,”

“Duckman” and “Superman.” Martin also voiced Mrs. Freebus on Martin Short’s animated series “The Completely Mental Misadventures of Ed Grimley.”

Martin has recently appeared in front of the camera as well in the feature films “Hedwig and the Angry Inch,” “My Big Fat Greek Wedding” and “All Over The Guy.” Her other numerous feature credits include “Wag The Dog,” “Rude Awakening,” “Club Paradise,” “Stepping Out,” “Worth Winning,” “Wholly Moses,” “Soup for One,” “Silent Night, Holy Night,” and “Cannibal Girls” directed by Ivan Reitman. In addition, she appeared in “Innerspace” with Martin Short and “All I Want for Christmas,” starring Lauren Bacall.

Martin co-starred and wrote for the groundbreaking, innovative comedy television series “SCTV.” The show brought her numerous accolades including two Emmys for Best Writer for a TV Comedy series. In addition, the series garnered her an Emmy nomination three years in a row (1989-1991) for Best Performer in a Comedy Special as well as another Emmy nomination for Best Supporting Actress in a Variety Series and an ACE Award nomination for Best Writing in a Variety Show. Finally, The Toronto Women in Film & Video honored Martin for her Outstanding Achievement in Film & Television.

Among her many stage credits Martin can boast a starring role with Tim Curry and Lainie Kazan in the musical version of the hilarious 1982 feature film, “My Favorite Year” at Lincoln Center in New York. In fact, she won a Tony Award for Best Supporting Actress in a Musical for her role, and was also nominated for another Tony for her performance in Hal Prince’s “Candide.”

MEGAN CAVANAGH (Mom) launched her film career in front of the camera as Marla Hooch in Penny Marshall’s “A League of Their Own.” She has also appeared in the made-for-TV movie “The Expendables,” as well as in “Thumb Wars: The Phantom Cuticle” for Steve Oedekerk.

In “Dracula: Dead and Loving It, ” directed by Mel Brooks, Cavanagh appeared in a scene written especially for her. The versatile actor’s other film credits include “Junior,” “I Love Trouble,” “Renaissance Man,” “Robin Hood: Men in Tights,” “That Darn Cat,” “Meet The Deedles,” the award-winning short “Clinic E” and “Ripple,” which was included in the 1996 Sundance Film Festival.

Cavanagh was a series regular on television in “Bob,” starring Bob Newhart and “A League Of Their Own.” Her additional television credits include “Condition: Critical” “Will & Grace,” “ER,” “Home Improvement,” “Roseanne,” “Brotherly Love,” “Murder of Innocence” and “Friends.”

MARK DECARLO (Dad) honors his Second City improv comedy roots by performing an hour of *almost* live television every night. He left the show in June 2000 to create and host “Sunday Dinner” for Hallmark Entertainment, and he was the host for the first season of FX’s flagship show “The X Show.”

A regular fixture in the cartoon world, DeCarlo has voiced various characters on “Duckman” and “Rugrats.” His projects for Steve Oedekerk include “Thumbtanic,” “Thumb Wars: The Phantom Cuticle” and the ABC special, “Santa Vs. The Snowman, in which he voiced the Security Elf opposite Jonathan Winters.

In 1998, DeCarlo and Mark Walberg formed a production company called GlugginMARX, and they have partnered with Dick Clark on the relationship talk show “The GAME.” In the fall of 2001, DeCarlo and Walberg will co-host a yet-to-be-named talk show featuring regular people in extraordinary circumstances.

JEFF GARCIA (Sheen) was sixteen when he landed his first television spot on HBO’s “Loco Slam.” Since then the Latin-American comic has made numerous television appearances, including spots on NBC’s “Friday Night Videos,” “Vibe with Sinbad” and Galavision’s “Funny is Funny.”

Currently touring across the country to appear in comedy clubs, colleges and events such as the Latino Laugh Festival in San Antonio, Texas, Garcia constantly shows his versatility as a performer with his hard edge comedy, wide range of characters and his street-smart stories.

In front of the camera, Garcia has appeared in the feature films “Cursed Part 3” and “LiteWeight,” and on the small screen, he has guest-starred on the television series “Dangerous Minds.”

CAROLYN LAWRENCE (Cindy) is a series regular on Nickelodeon’s animated series “SpongeBob SquarePants.” She has also done voice work for the animated feature film “Spyro: Year of the Dragon” and countless television and radio voice overs.

In front of the camera, Lawrence has guest-starred in numerous television series including “Maggie,” “7th Heaven,” “Union Square,” “Wings,” “Caroline in the City” and “Weird Science” and Showtime’s “Sherman Oaks.” You might also remember her as Karen on the WB’s “Muscle.”

Lawrence has also appeared in a number of feature films beginning with Jodie Foster’s “Little Man Tate” and continuing up through the current independent features “Vampires Anonymous” and “The Road to Flin Flon.”

A dancer as well, Lawrence has appeared in Chicago with Gus Giordana Jazz Dance, Designers Connection in Stuttgart, Germany and Ballet Metropolitan in Columbus, Ohio. Theatre fans will recognize her from her many appearances in the Los Angeles theatre scene, and she is a founding member of the highly acclaimed MET Theatre Company in Hollywood.

CANDI MILO (Nick) discovered her passion for voiceover work when she brought to life 12 different characters on the Paramount feature film “Cool World.” She

then began to work steadily in animation, beginning with “Steven Spielberg’s Tiny Toon Adventures,” as well as several Hanna Barbera projects. To date, she has created more than 200 characters, and she is regarded as one of the top talents in the voiceover world.

Featured in regular and recurring roles on such shows as “Pepper Ann,” “Cow & Chicken,” “As Told by Ginger,” “Chalkzone,” “Santo Bugito,” “Two Stupid Dogs,” “Mr. Baby” and UPN’s “Gary & Mike,” Milo maintains a vast resume of on camera work as well. Her feature films include “Bad Medicine” and “I Don’t Buy Kisses Anymore,” and her television credits encompass a variety of shows such as “City Guys,” “Gimme A Break,” “Perfect Strangers,” “Days of Our Lives” and “Empty Nest.”

In addition, Milo has appeared in over 300 voice and on-camera commercial spots for such clients as Post Cereals, Burger King, Coca-Cola, Washington Mutual Bank and Mervyn’s Department Stores.

ROB PAULSEN (Carl) is best known to television fans for his work as the voice of the boisterous and energetic laboratory mouse Pinky on the two hit series “Pinky and the Brain,” for which he won an Emmy, and “Pinky, Elmyra and the Brain.” The actor also won back-to-back Annie Awards for the same character in 1997 and 1998.

Paulsen’s versatility shines in his starring role as the voice of Yakko Warner on the Peabody and two-time Emmy Award-winning series “Steven Spielberg Presents Animaniacs.” In addition, Paulsen voiced Yakko in the video “Wakko’s Wish” and in numerous other projects.

Among the other famous voices Paulsen has created there is PJ in the feature film “A Goofy Movie,” in the video sequel, “An Extremely Goofy Movie,” and on television in “Goof Troop” and “A Goof Troop Christmas.” Also on television, Paulsen voiced Raphael in the phenomenally successful series, “Teenage Mutant Ninja Turtles,” as well as Max in “Mighty Max,” Throttle in “Biker Mice From Mars” and a variety of different

characters on the “Tazmania,” “Animaniacs” and “Steven Spielberg Presents Tiny Toon Adventures” television series.

Paulsen’s numerous on-camera motion picture credits include “Body Double,” “Eyes of Fire,” “The Perfect Match” and “Warlock.” On the small screen, he has guest-starred in episodes of “St. Elsewhere,” “MacGyver” and “Amazing Stories.” Additionally, he is one of the most sought-after voice actors in the commercial arena.

CRYSTAL SCALES (Libby) voiced Calvin on the Fox claymation television series “The PJ’s” starring Eddie Murphy. Her other voiceover work includes the major motion picture “Titan A.E.” and the upcoming Nickelodeon projects, the feature film “The Pied Piper” and the television series “Oswald the Octopus.”

Voicing lead characters in several other television series including “Rugrats,” “Rocket Power,” “As Told By Ginger” and “Kids in Room 402,” Scales also has appeared in front of the camera. Her feature film credits include “G’s Trippin’” and “The Projects,” as well as the independent films “L.A. Gang Godfather” and “The Bogus Witch Project.”

On television, Scales guest-starred in “Moesha,” “Girlfriends,” “Wayans’ Brothers,” “Living Single,” “In The House,” “Macio” and “Momz Home.”

FRANK WELKER (Special Vocals) has often been cast in animated productions as the voice of various animal characters, and he has well over 300 film and television credits. To date, he has brought to life such memorable characters as Abu in Walt Disney’s much heralded “Aladdin,” Horror in “The Pagemaster,” Slimer in “The Real Ghostbusters,” Baby Kermit and Baby Skeeter in the Emmy Award-winning “Muppet Babies” and Norman the calf in “City Slickers.”

Welker performed Max The Dog in last year’s holiday hit “How The Grinch Stole Christmas,” and he was Khan the Horse in “Mulan,” Charles the Dog in “Space Jam” and

the reindeers in “The Santa Clause.” He has also voiced Barney and Dino in various “Flintstones” projects and the voice of Freddy Jones in “Scooby Doo.”

Lending his voice talents to innumerable live-action motion pictures and television shows, Welker has worked on such projects as “George of the Jungle,” “Godzilla,” “Raiders of the Lost Ark,” “Lawnmower Man,” “101 Dalmatians,” “Homeward Bound: The Incredible Journey,” “Deep Blue Sea,” “Teaching Mrs. Tingle” and “Mars Attacks!”

His work on the small screen encompasses the both the worlds of animation and live-action, as evidenced in shows such as “Futurama,” “Histeria,” “Animatics,” “Tiny Toon Adventures,” “The Simpsons,” “Sea Quest, DSV,” “Star Trek: Voyager” and “The X-Files.”

Welker began his professional career as a comic in 1967 and went on to open for such musical acts as The Righteous Brothers, Sonny and Cher, and Diana Ross. He made his acting debut in the Elvis Presley film, “Trouble With Girls,” was a regular in Don Knott’s weekly television series, and he co-starred in the television series “Laugh Trax,” with Howie Mandel and Jim Staahl.

ABOUT THE FILMMAKERS

JOHN A. DAVIS (Director/Producer/Screenwriter) and his partner Keith Alcorn, founded DNA Productions, Inc in 1987. A full service animation company based in Dallas, Texas, the company produces, directs and writes 2D and 3D animation projects for numerous commercial and entertainment companies.

Davis and Alcorn began their association with producer Steve Oedekerk and his company, O Entertainment, after the 1995 SIGGRAPH Conference, where a short entitled “Johnny Quasar,” which Davis created, wrote, directed and animated won two “Wavey” Awards: Best in Show and Best Character Animation. Oedekerk was so

impressed with photos he saw from that project that he cold-called Davis, and a creative relationship with DNA Productions was born.

In 1997 Davis wrote, directed and even animated a few shots of the first all-3D cartoon made for primetime. The show, "Santa Vs. The Snowman," aired as an ABC Christmas special, and it won a Gold Award from the WorldFest-Houston International Film Festival, as well as a Lone Star Award.

In 1999, Davis served as director of animation for Fox's Emmy-nominated "Olive the Other Reindeer." His other directing credits include UPN's "AJ's Time Travelers" and Showtime's "Attack of the 5'2" Woman!"

As writer/director, Davis's credits include the direct-to-video "Super Duper Eco Troopers" as well as the theatrical shorts "Hard Edition" and "The Tale of Nippleless Nippleby." He also was contributing producer and director on various direct-to-video series' of "Jingaroo and his Crew."

STEVE OEDEKERK (Producer/Screenwriter) has a multi-faceted career that includes directing, writing, acting, stand-up comedy and animation. He stands as a brilliant comedic talent who holds a unique and growing role in the entertainment industry.

In addition to writing and directing films that have grossed more than \$800 million in worldwide box office, including the Golden Globe nominated "Patch Adams," starring Robin Williams, Oedekerk also has created and starred in his own NBC, ABC and UPN television specials. In the world of animation, he has created original programming, and he has and supported them with groundbreaking technology.

Oedekerk's wide array of current projects includes directing and starring in Fox's February 2002 martial arts spoof, "Kung Pow: Enter the Fist," and concurrently, he is producing "Juwanna Mann" for Morgan Creek and Warner Bros., soon to be released in January of 2002.

Establishing himself as a leader in animation technology, Oedeker and his production company, O Entertainment, is coming out with the first IMAX 3D-animated film entitled "Santa Vs. the Snowman" slated for release November 2002.

Oedeker is also the creative genius behind "Thumbnation" technology which will mark its debut in a series of Thumb Parody projects to be distributed worldwide on DVD and video by Image Entertainment. Kicking off the series is "Thumb Wars", a send-up of the Star Wars Trilogy. Five more films will follow in 2002 including "Thumbtanic", "Bat Thumb", and "The Godthumb."

The writer for such comedy blockbusters as "The Nutty Professor" and its sequel, "The Nutty Professor 2: The Klumps," both of which star Eddie Murphy, Oedeker collaborated with Jim Carrey to write the Fox series, "In Living Color," and later the hit comedy "Ace Ventura: Pet Detective." He then went on to write and direct Carrey's equally popular sequel, "Ace Ventura 2: When Nature Calls," as well as Touchstone Picture's "Nothing To Lose" starring Tim Robbins and Martin Lawrence.

ALBIE HECHT (Producer) is the President of Film and TV Entertainment for Nickelodeon, a position he has held since 1997. In this capacity, Hecht is responsible for leading Nickelodeon's worldwide production and development activities in television as well as in feature films through Nickelodeon Movies, based at Paramount Pictures. In 2000, Hecht's role expanded to include TNN and TVLAND.

Hecht's role also includes overseeing Nickelodeon's talent division, building and strengthening the company's relationships with producers, directors, writers and stars of both film and television. He is responsible for the activities of Nickelodeon's Burbank-based animation studio, its digital studio in New York City and the network's television studio in Orlando.

Under Hecht's leadership, Nickelodeon Movies has released an impressive slate of live-action and animation projects, achieving the division's goals of creating kid-first

films, star-driven family movies and animated features that bring extraordinary characters and situations to everyday contemporary life.

In addition to producing “Jimmy Neutron: Boy Genius,” Hecht is executive producing Nick’s live-action sci-fi adventure “Clockstoppers,” and the feature film version of the popular Nickelodeon series “The Wild Thornberrys.” Most recently, he served as executive producer on the November 2000 release of “Rugrats in Paris: The Movie;” (which grossed more than \$100 million at the box office); served as a producer on the 1999 hit family comedy, “Snow Day;” and executive produced the 1998 mega-hit, “The Rugrats Movie,” (which grossed more than \$150 million worldwide).

A 20-year production and development veteran, Hecht has been responsible for expanding Nickelodeon Productions into the third largest TV studio in the United States. His creative leadership and expertise have produced many of the biggest successes the network has enjoyed, including “The Secret World of Alex Mack,” “All That,” “The Wild Thornberrys,” “SpongeBob SquarePants,” “Caitlin’s Way,” “Nick News,” “Keenan and Kel,” “100 Deeds of Eddie McDowd,” “SNICK House,” “TEENick,” “Taina,” and “The Brothers Garcia.”

Hecht has orchestrated Nickelodeon’s growth in original animation with a \$350 million investment in original animated series, the creation of the Nicktoons animation studio, a 75,000 square foot facility in Burbank, and Nickelodeon’s state-of-the-art digital studio in New York City, where today’s most popular pre-school hit series “Blue’s Clues” is produced.

JULIA PISTOR (Executive Producer) is Senior Vice President of Nickelodeon Movies, a position she has held since 1994. In this capacity, Pistor oversees development and production for Nickelodeon’s feature films based at Paramount Pictures. In addition to her work on “Jimmy Neutron: Boy Genius,” Pistor is serving as the producer for

upcoming Nickelodeon live-action sci-fi adventure “Clockstoppers,” and the feature film version of the popular Nickelodeon series “The Wild Thornberrys.”

Pistor served as executive producer for Nickelodeon’s “Rugrats in Paris: The Movie,” (which grossed more than \$100 million worldwide) and was a producer for Nick’s live-action hit, “Snow Day.” Additionally, she co-produced the company’s first animated feature in 1998, “The Rugrats Movie,” which grossed more than \$150 million worldwide.

Pistor was integral to the early success of Nick Movies, having served as executive producer of the 1997 Nickelodeon movie “Good Burger,” starring Kenan Thompson and Kel Mitchell; and associate producer of the company’s first feature in 1996, “Harriet the Spy,” starring Rosie O’Donnell and Michelle Trachtenberg.

For more than twenty years, **KEITH ALCORN** (Executive Producer/Animation Director/Character Design Supervisor) has been involved in all facets of animation leading up to the realization of the dream of making an animated feature film, “Jimmy Neutron: Boy Genius” for Paramount and Nickelodeon.

In 1999, Alcorn was a producer on the animated pilot “The Barnyard” for O Entertainment. Alcorn served as lead character designer for the 1997 animated Christmas special, “Santa vs. The Snowman,” which aired on ABC and won a Gold Award from the WorldFest-Houston International Film Festival, as well as a Lone Star Award. “Santa vs. The Snowman” was the first all 3-D toon made for primetime.

Alcorn also served as director/designer of “The Adventures of Fatman” animated episodes that appeared in CBS’s Saturday morning series, “The Weird Al Show.” He also worked as lead character designer on several animated segments from “steve.oedekerk.com,” which aired on NBC in 1996. For Roseanne’s “Saturday Night Special,” Alcorn designed and directed a series of animated short films entitled, “The Spooners.” He also produced the Emmy Award nominated “Olive, the Other Reindeer.”

He has also produced and directed several direct-to-video animated episodes of “Jingaroo and his Crew.” Since 1991, Alcorn has served as creator, writer, designer and director of the ongoing animated series of shorts featuring “Nanna & Lil’ Puss Puss,” which have appeared on Comedy Central, Showtime and MTV.

In 1984, Alcorn co-founded the Southwest Independent Film Festival for which he directed and animated the festivals opening and closing segments, which garnered a Gold Award from the Houston International Film Festival.

Alcorn’s early work includes directing the animated short film “I’m in the Mood for Love,” which won a Gold Award at the Houston International Film Festival; directing and animating the experimental short, “Icon,” winner of a Cine Golden Eagle Award and an Honorable Mention at the Marin County Film Festival.

GINA SHAY (Co-Producer) began her professional career in animation as animation production manager on Paramount Pictures’ feature film “Cool World.” Shay then served as associate producer for Walt Disney Studios on feature length direct-to-videos such as “Pooh’s Grand Adventure, The Search for Christopher Robin” and “Pocahontas: Journey to a New World.”

While at Universal Cartoon Studios Animation, Shay worked on the “The Spiderman Ride” for Universal Studios Theme Park. Recently, Shay was the line producer on the award-winning, CGI animated feature film “South Park: Bigger, Longer & Uncut.”

PAUL MARSHAL (Co-Producer) first began his career as an editor, working on a variety of magazine and reality based programs for cable and broadcast networks including NBC, FOX, PBS, The Discovery Channel and The Learning Channel. He also served as one of the producers for the Sci-Fi Channel series, “Mysteries from Beyond the Other Dominion.”

Marshal then spent three years as the supervising producer for the globally syndicated groundbreaking series "Weird TV," and in 1997 O Entertainment hired him to develop and produce such unique television and film projects as "steve.oedekerk.com" and "Santa Vs. The Snowman." Currently Marshal is producing O Entertainment's hilarious thumb movie parody series, and he is also one of the producers for 20th Century Fox's upcoming feature, "The Dubbed Action Movie: Enter the Fist."

DAVID N. WEISS & J. DAVID STEM (Screenwriters) wrote the screenplay for "The Rugrats Movie," and were co-writers for "Rugrats in Paris: The Movie." As co-producers and head writers of the Emmy Award-winning "Rugrats," they wrote the series' primetime "Chanukah Special" and co-wrote the acclaimed "Mother's Day Special."

The team wrote on Fox Family Film's animated feature "Anastasia" and co-wrote the upcoming Paramount release, "Clockstoppers." They are currently drafting the sequel to Dreamwork's highly successful, "SHREK."

In television, the writing duo served as executive story editors on the hit CBS television series "Cybill" and as co-producers on the WB's "Mission Hill."

Stem attended USC's Graduate School of Journalism and wrote for *TV Guide* and *Newsday*. He also built an ADDY Award-winning career in advertising as a writer and director.

Weiss received his graduate degree from the USC School of Cinema/Television. Prior to teaming with Stem, Weiss wrote for Disney's "Carol and Company" and also wrote the screenplays for the popular "All Dogs Go to Heaven" and "Rock-a-Doodle."

JOHN DEBNEY's (Composer) distinguished career includes writing music for motion pictures and television.

His feature credits include the scores for "The Princess Diaries," as well as such films as "Spy Kids," "The Emperor's New Groove," "I Know What You Did Last

Summer,” “Liar, Liar,” “End of Days,” “Relic,” “My Favorite Martian,” “Dick,” “Hocus Pocus,” “The Replacements” “Michael Jordan to the Max” and “Cats & Dogs.” Upcoming projects include “The Scorpion King” and “Snow Dogs.”

A three-time Emmy Award winner for “The Young Riders,” “SeaQuest” and “The Cape,” his other television credits include “Sisters” and “Cagney & Lacey.”

JEFF CARSON (Music Supervisor) is the co-founder and president of Segue Music, the industry's largest film-music enterprise (credits include “Airplane;” “Save The Last Dance;” “American Pie;” “Charlie’s Angels;” “Beauty And The Beast;” “Bodyguard;” “Bowfinger;” “Ghostbusters;” “Goodfellas;” “Home Alone;” “Last Of The Mohicans;” “Lethal Weapon I,II,III;” “Liar Liar” and “Patch Adams.” He is also on staff at Zomba Recording Corporation, the world's largest independent record company (acts on the label include ‘N SYNC, The Backstreet Boys, Britney Spears and Aaron Carter).

In addition to “Jimmy Neutron: Boy Genius,” Carson’s music supervision credits include “Liar Liar,” “Galaxy Quest,” “Patch Adams” and “Brokedown Palace.” Currently, Jeff is working on “Dragonfly” and “Kung Pow – Enter The Fist.” Jeff has lectured at UCLA as well as at the Berklee College of Music, where he co-created the Film-Scoring Internship Program.

FRANKIE PINE (Music Supervisor) joined Segue Music, the industry’s largest film-music enterprise, as a music supervisor in 1999. Originally from Ohio, Frankie commenced her career in music in New York at PolyGram Records in their Special Markets division. While there she mastered the art of music licensing and moved to Los Angeles to work at PolyGram Filmed Entertainment, marking the beginning her career in music supervision.

Since joining Jeff Carson and Dan Carlin on the Segue Music Supervision team, Pine has been a music supervisor and provided the soundtrack on such varied projects as

“Nurse Betty,” “Woman On Top” and “Joe Somebody.” Besides “Jimmy Neutron: Boy Genius,” she has also co-supervised with Jeff Carson on “Kung Pow - Enter The Fist.” Frankie has also worked with Steven Soderbergh on “Traffic” and most recently “Ocean’s Eleven.”

“GOTTA BLAST!”